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ABSTRACT

The fourth volume of a bicultural educational series designed and produced especially for use in Aberdeen area schools with predominantly western Sioux populations has educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux. The volume focuses on creativity and the changing and re-arranging of media into a work of art. It begins with the Lakota story of creation, illustrated with Lakota drawings. The next section contains photographs depicting the many uses of art on garments, eating utensils, blankets, pouches, tipis, and for personal adornment, pictures and drawings, and prayer aids. The next section describes and illustrates with photographs the different painting styles of Lakota men and women. The volume then describes with text and photographs the preparation of hides for painting and the natural materials used in painting. Next is a description of the type of drawing and painting done by the Lakotas after the advent of paper about 1870. The volume ends with a summary section on things to remember about art and its meaning for the Lakota people. (CM)

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ART & INDIAN CHILDREN OF THE DAKOTAS
SERIES NUMBER FOUR-AN INTRODUCTION TO ART & OTHER IDEAS

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Harley D. Zephier
Area Director

Harry Eagle Bull
Director, Educational Services

Dennis R. Fox
Educational Assistance

ART & INDIAN CHILDREN OF THE DAKOTAS

SERIES NUMBER FOUR -AN INTRODUCTION TO ART & OTHER IDEAS

Art And Indian Children Of The Dakotas, An Introduction To Art And Other Ideas, Series Four is part four of a bicultural educational series designed and produced especially for use in Aberdeen Area schools with predominantly western Sioux populations. The series does, however, have educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux.

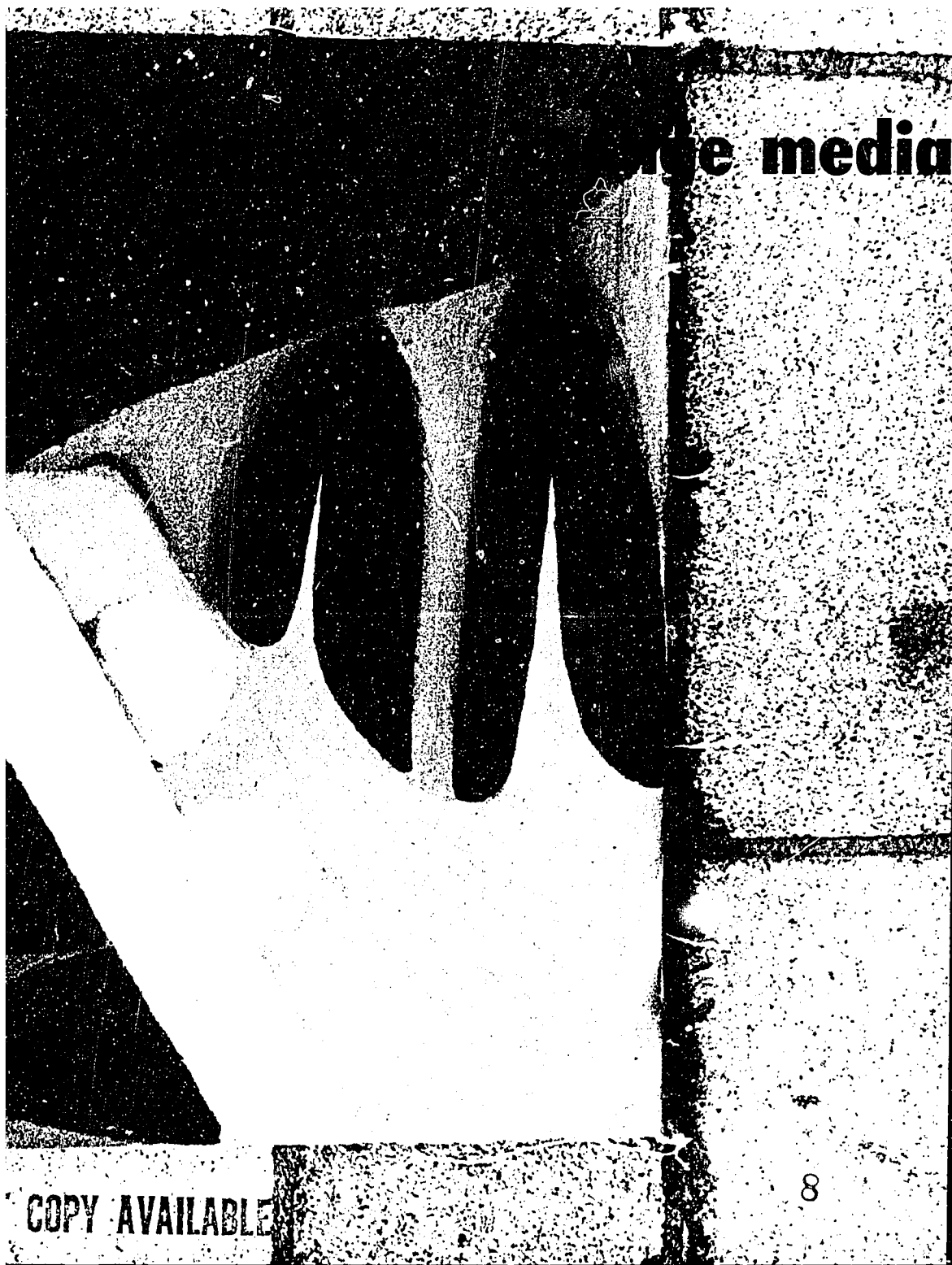
The content of Series Four has been provided by Arthur Amiotte.

Vic Runnels – Graphic Arts
Graphics Designer, Illustrator

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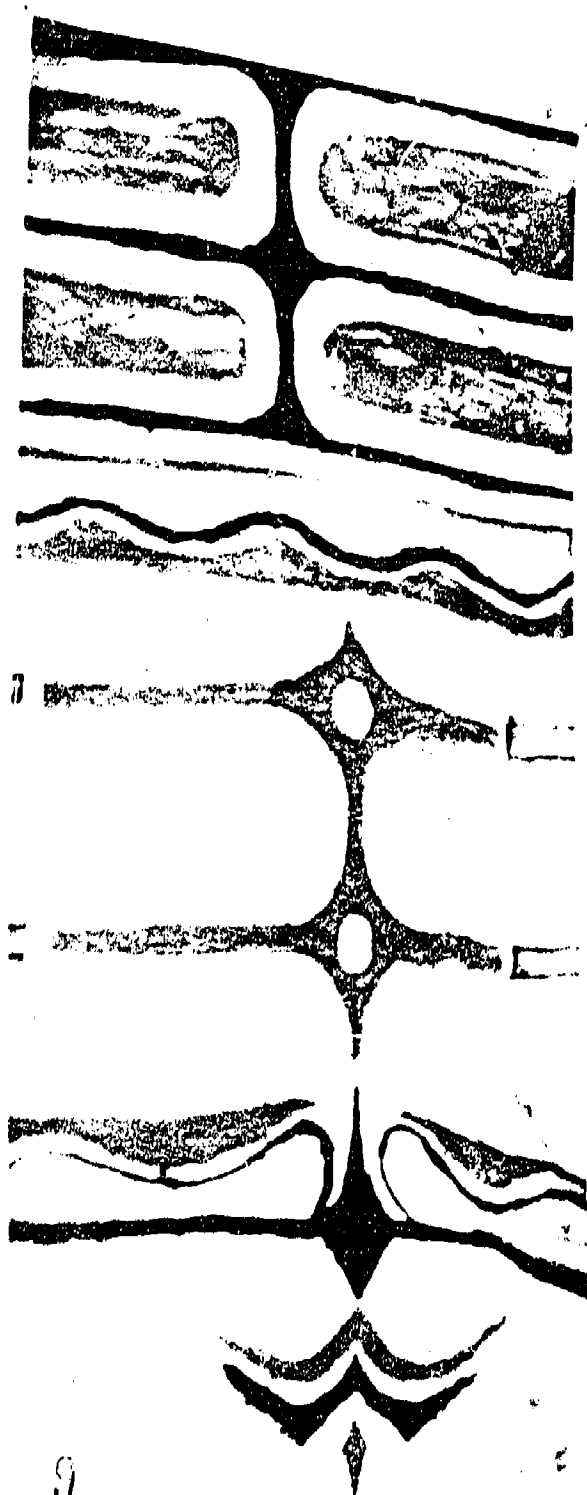


Large media

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of a medium into something else



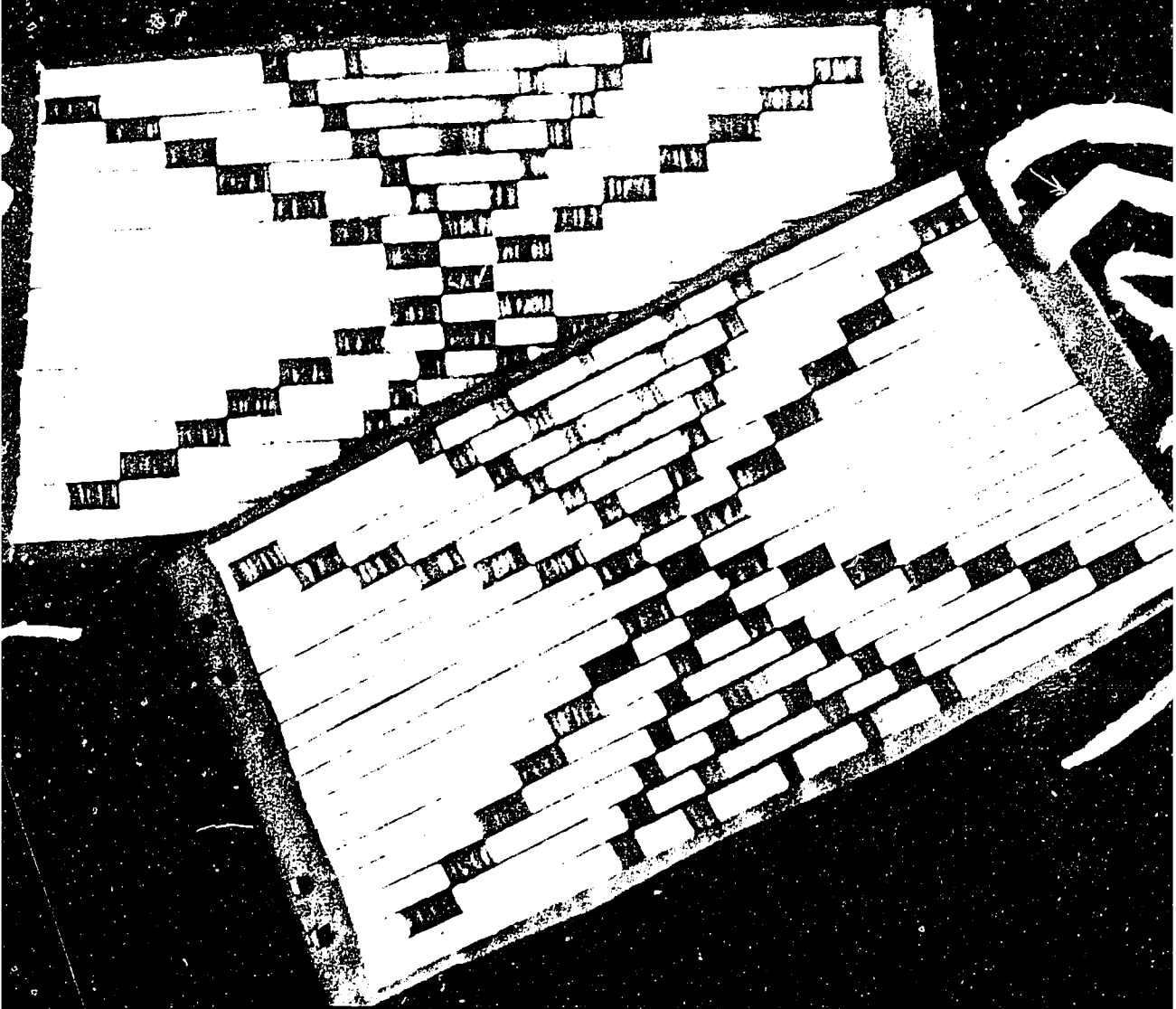


We change the media

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hing that can be beautiful



INTRODUCTION

Our long ago relatives knew about changing media into something else. In fact, the whole idea goes far, far back into time.

The Lakota have stories that tell how the world was made from other media. Non-Indians have stories also. Our stories go as far back as the

creation of the world just as theirs do.

Each time we make something, we should remember that we are doing a very special act. While we are not creating a whole world, we are adding to the world something that can help make the world beautiful.

On the following pages is a wonderful story about the creation of the world.

In the story are many mysterious ideas. You may want to remember these and ask your teacher, parents or grandparents about them.

Read very carefully and think and remember while you read.

The following are the characters of the story:

Wakan Tanka.....The Great Spirit

Inyan.....The spirit of Wakan Tanka

Hanhepi.....The black of darkness

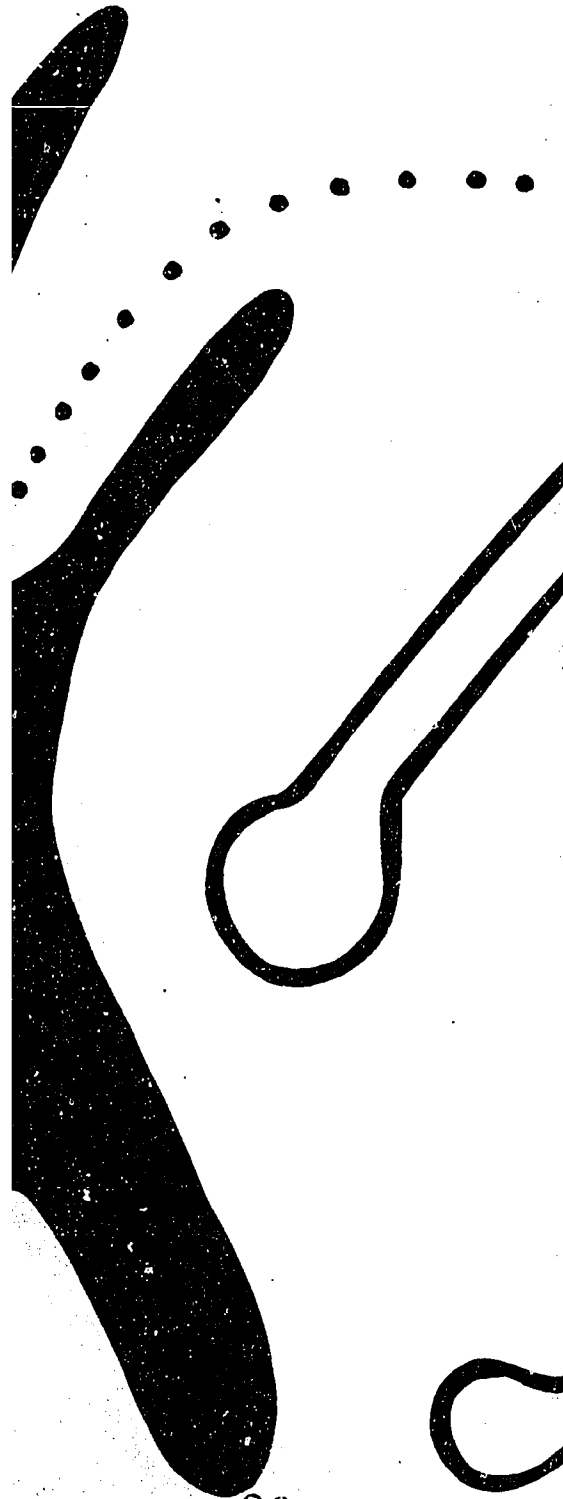
Maka.....The world

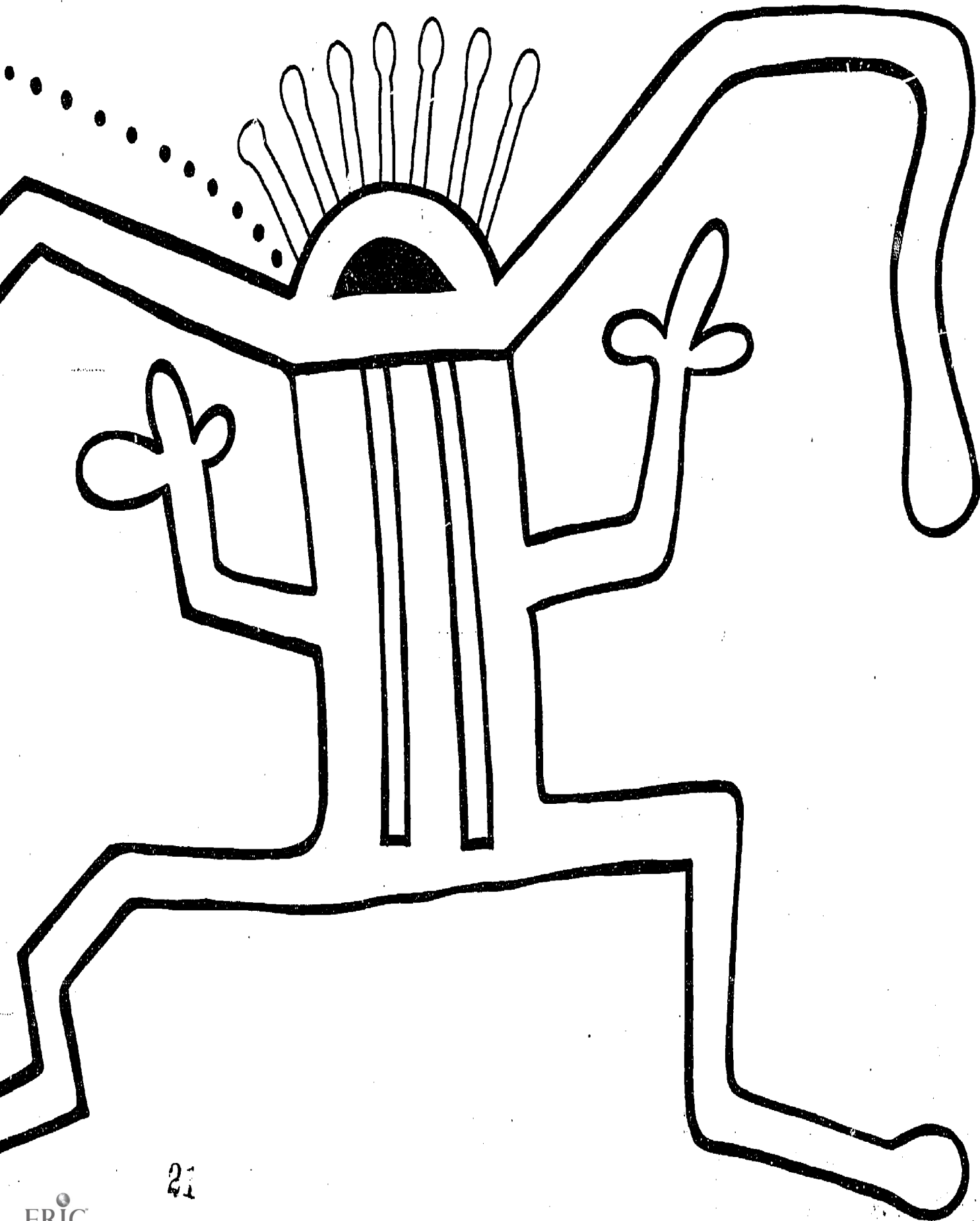
Mahpiyato.....The sky

Anpetu.....Light, the opposite of
Hanhepi or darkness

Wi.....The sun

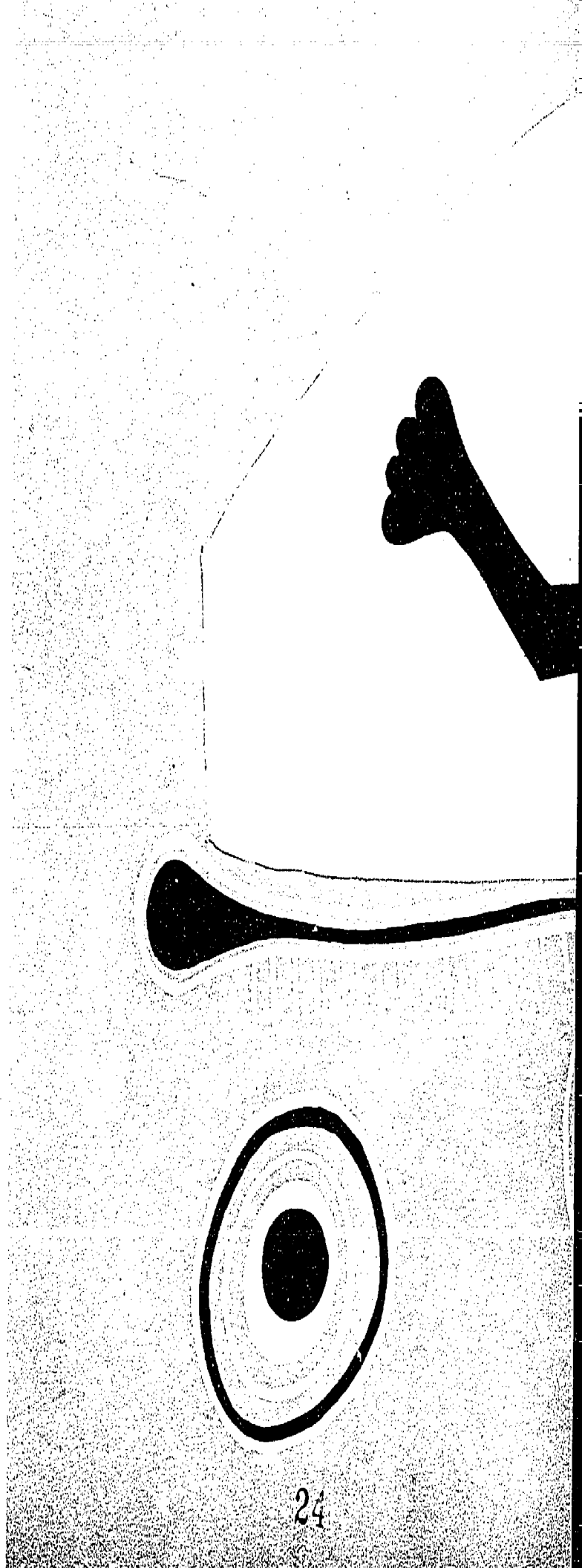
Long, long ago before there was any other thing or any time, Inyan was. His spirit was Wakan Tanka. Hanhepi was then, but she was not a thing. She was only the black of darkness. Inyan was soft and shapeless, but he had all powers. The powers were in his blood, and his blood was blue. He desired that there be another thing so that he might exercise his power over it. But there could be no other, unless he created it from himself.

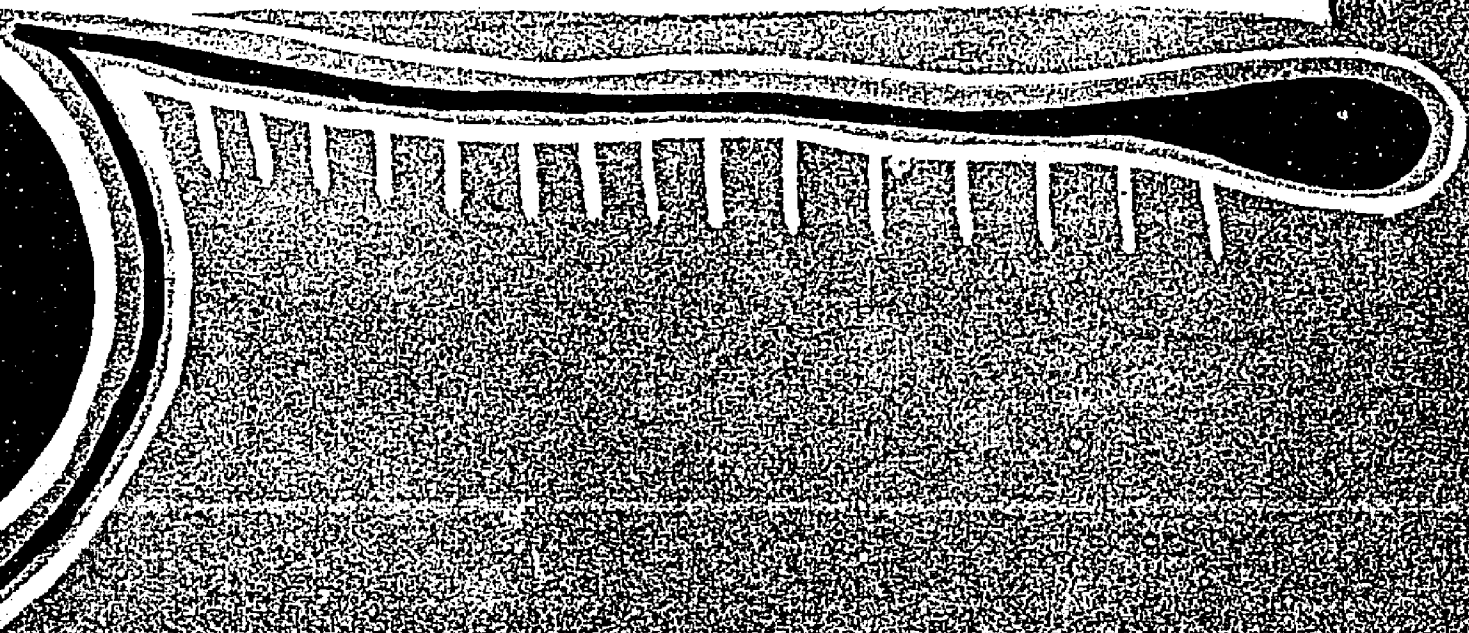




If he created it, he would have to give it part of his spirit and a portion of his blood. How much power the new creature would have depended upon how much blood was taken from him.

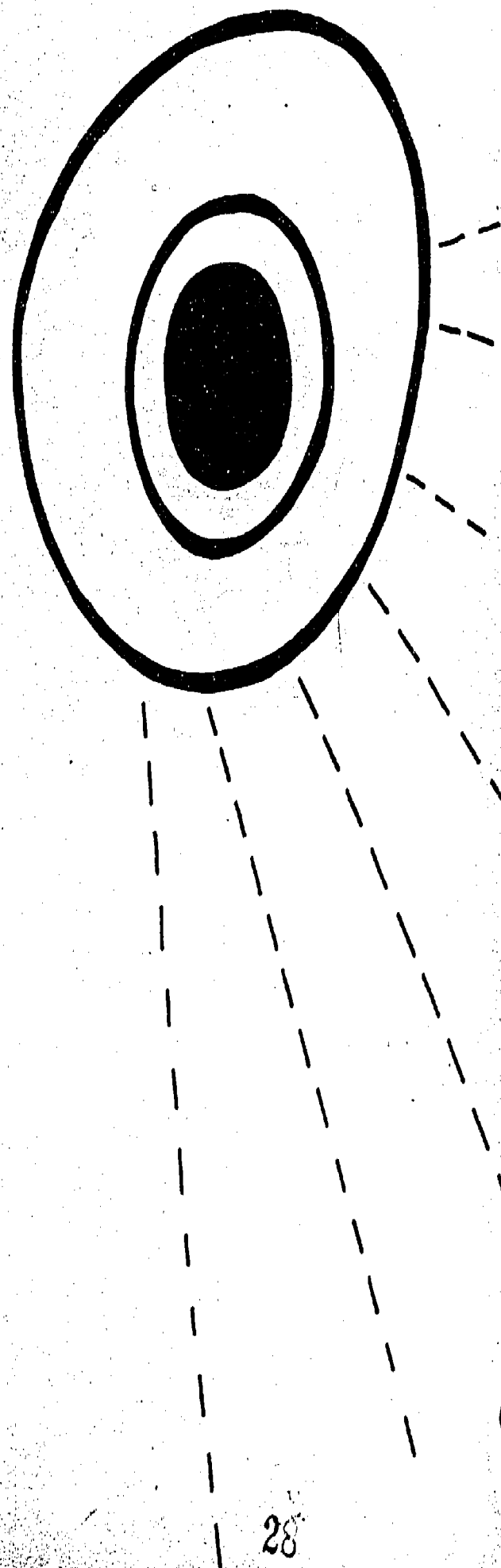
Inyan finally decided to create another, but as part of himself so that he could still have control of the powers. So he took part of himself and spread it over and around himself in the shape of a great disk. He named this disk Maka.





To create Maka he took so much from himself that he opened all his veins, and all his blood flowed from him, and he shrank and became hard and powerless.

As his blood flowed, it became water. But powers cannot live in water, so they separated themselves and became a being in the shape of a great blue dome, whose edge is near the edge of Maka. The powers are a spirit, and





the blue dome is the sky and is the great Spirit Mahpiyato. Inyan, Maka and the waters are the world, and Mahpiyato is the sky above.

Maka was quarrelsome and scolded Inyan because he did not create her as a separate being and demanded that he banish Hanhepi. Inyan said that he was now powerless, and then she insulted him for his lack of power and nagged him until he

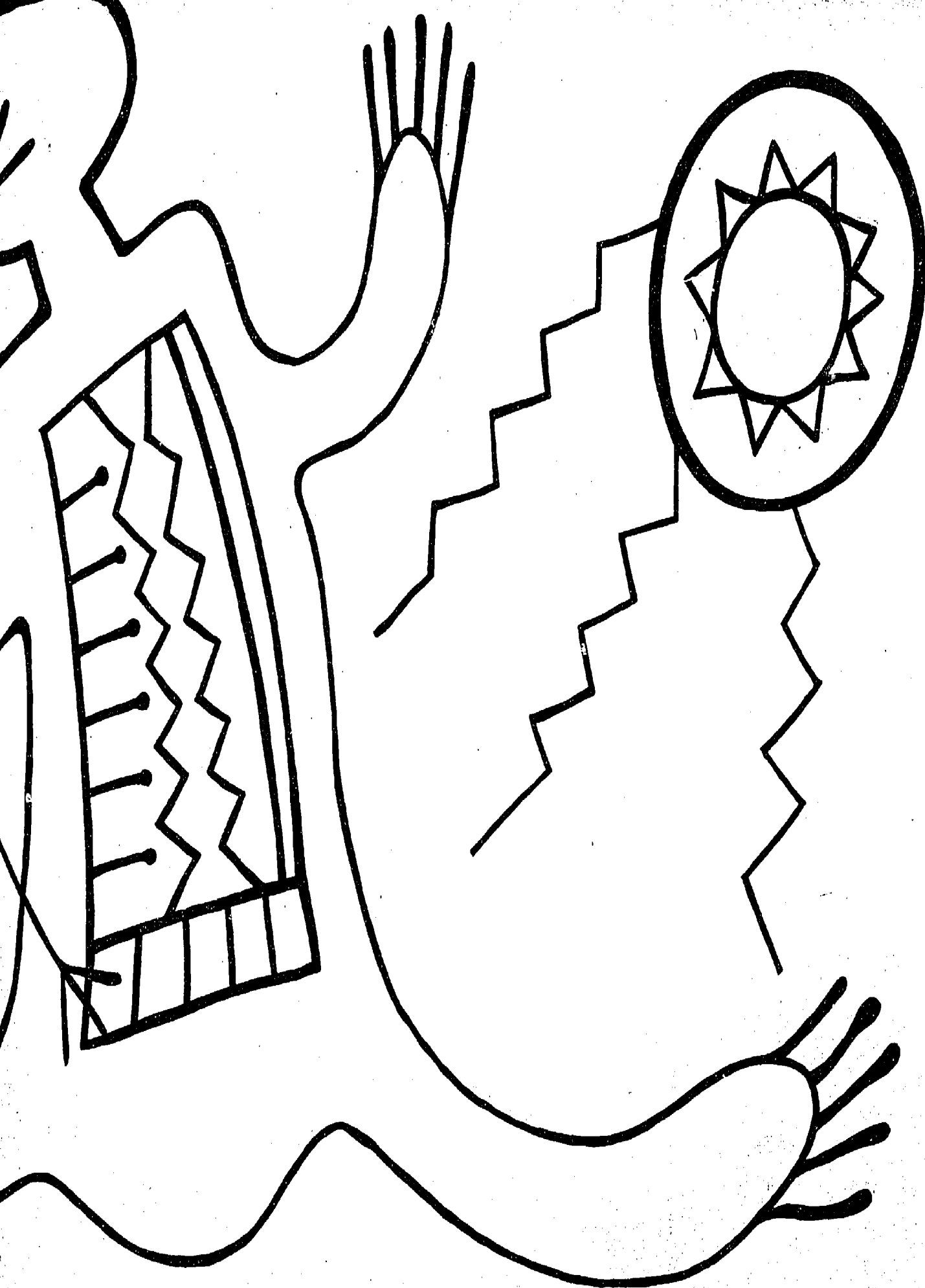




agreed to appeal to Mahpiyato. Mahpiyato heard the complaint of Maka and the plea of Inyan that she be satisfied. So Mahpiyato was created a judge, the final and supreme judge of all things.

Mahpiyato decreed that Maka must remain forever attached to Inyan, just as he was created. But to satisfy her, he created Anpetu, who is not a thing, for he is only the red of light. Then Mah-





piyato banished Hanhepi to the regions under the world, and placed Anpetu on the world. Then there was light everywhere on the world, but there was no heat nor any shadow.

Maka looked at herself and saw that she was naked and cold, and then she complained to Mahpiyato about this. Mahpiyato took something from Inyan, from Maka, from the waters, and from himself, and with it he made a





shining disk. He called this disk Wi and he gave a spirit to it. He then placed Wi above the blue dome, and commanded him to shine on all the world, giving heat to everything and to make a shadow of each thing. Wi did as he was commanded and all on the world was hot.



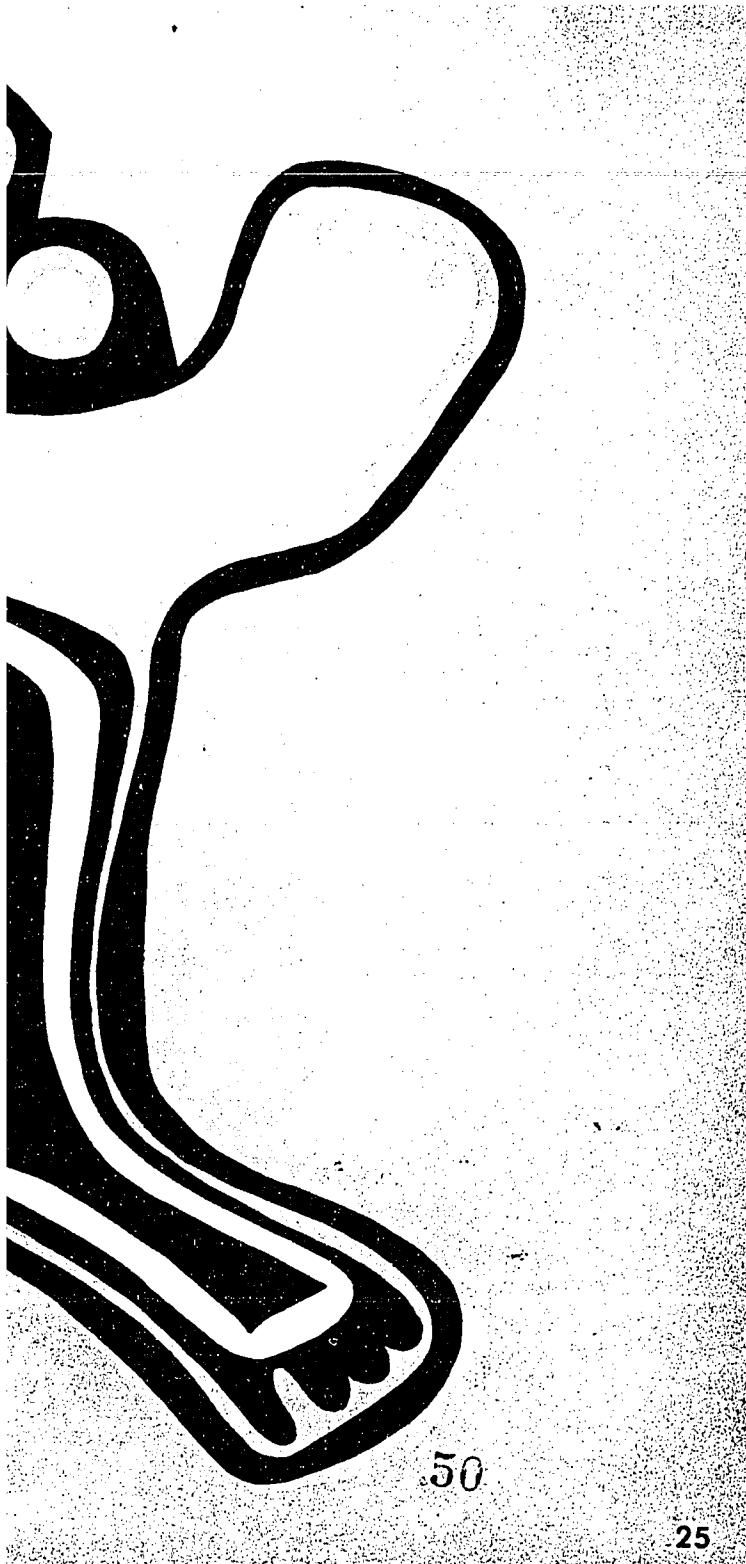


Maka had no comfort except in the shadow, and he implored Mahpiyato return Hanhepi to the world. Then Mahpiyato commanded Anpetu and Hanhepi to follow each other and remain for a place in the world. He commanded Wi to go before to the regions under the world, and then return above the world.

They did all that they were commanded.







50

25

The Lakota have many more stories than the one you just read. You should now understand that the idea of creating something goes far, far back...even before time as we know it.

Today when we create, we change or re-arrange media into something it was not before.

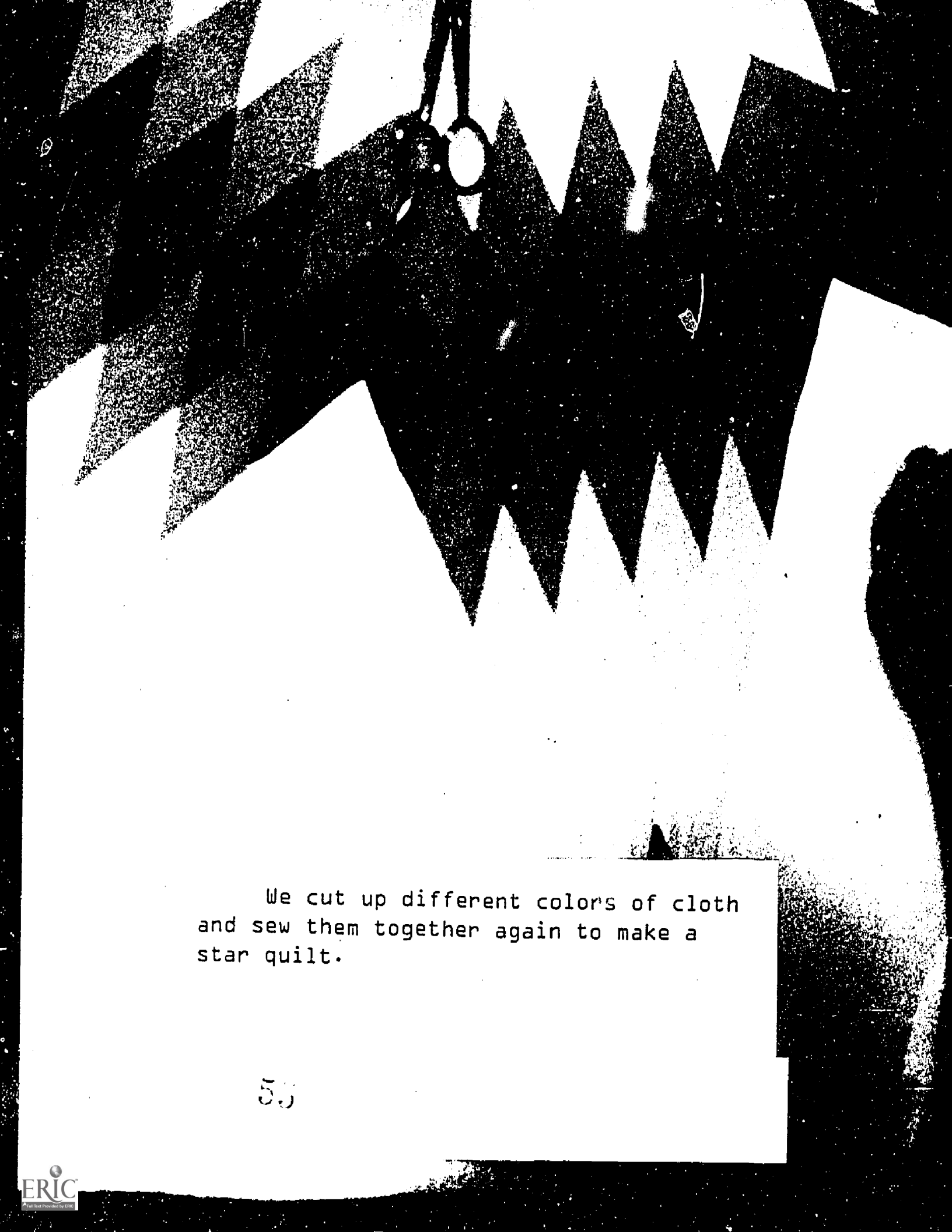
We can use a crayon to make lines that are an image which is good to see.



**FOR
EXAMPLE**



55



We cut up different colors of cloth
and sew them together again to make a
star quilt.

55

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We can change a hide into
sew beads to it or paint i

DID YOU KNOW

By changing and re-arranging media we can make new creations that please us because they are good to see or feel.

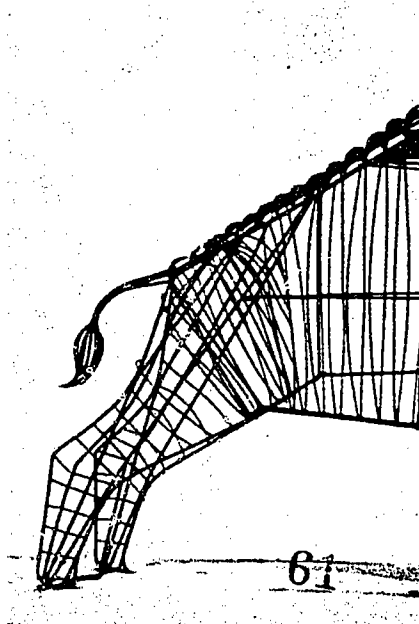
The art that is made is good to see and feel, OR... it can be used in many ways.



**FOR
EXAMPLE**

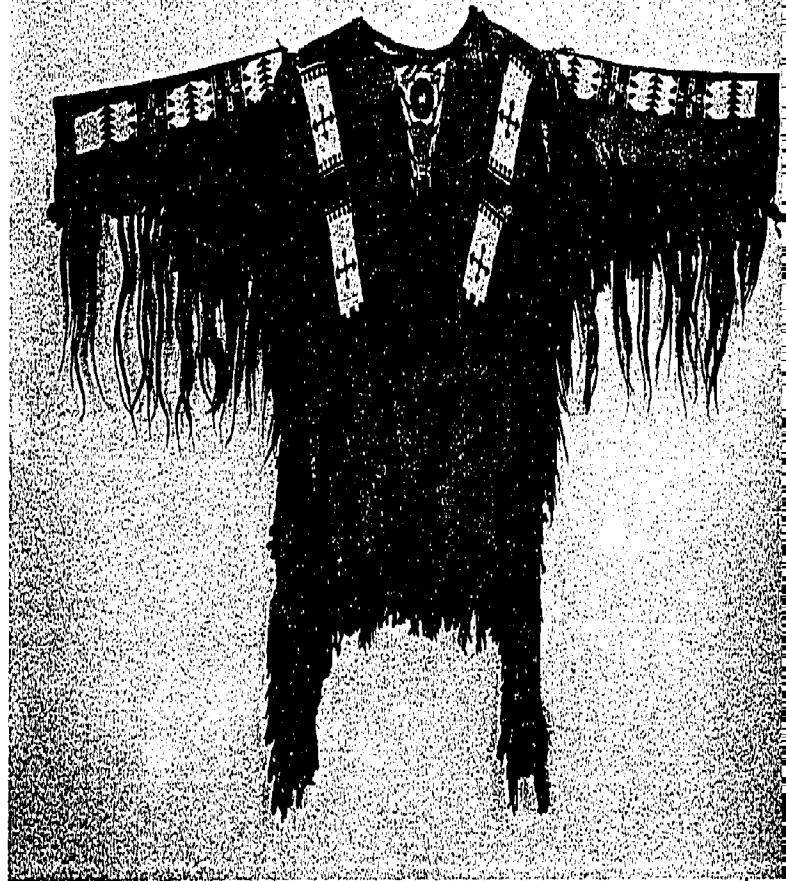


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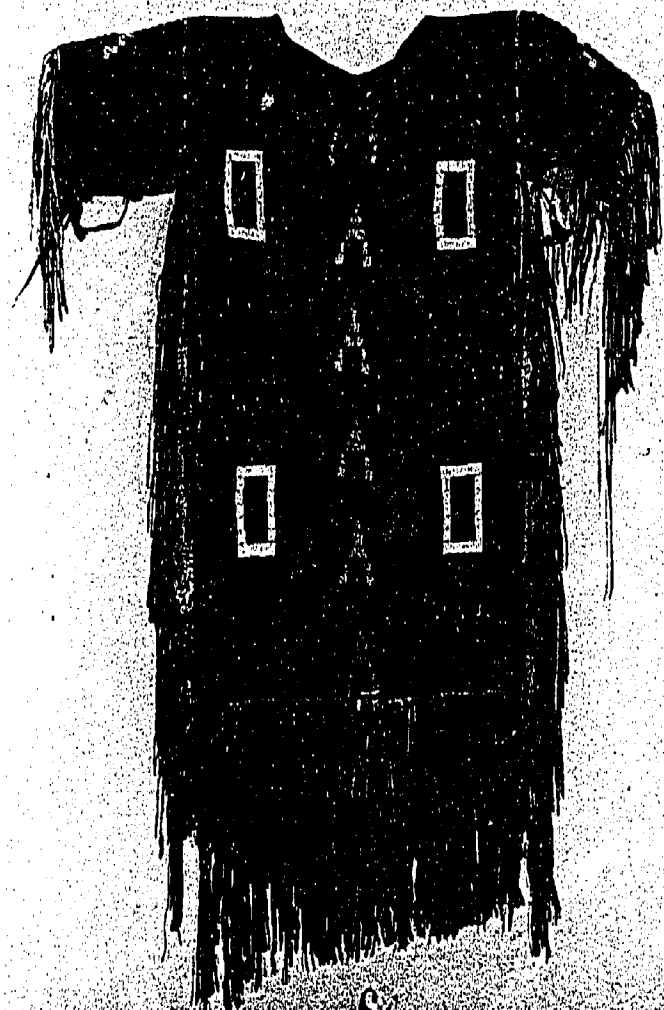


SOME ART

can be worn as garments



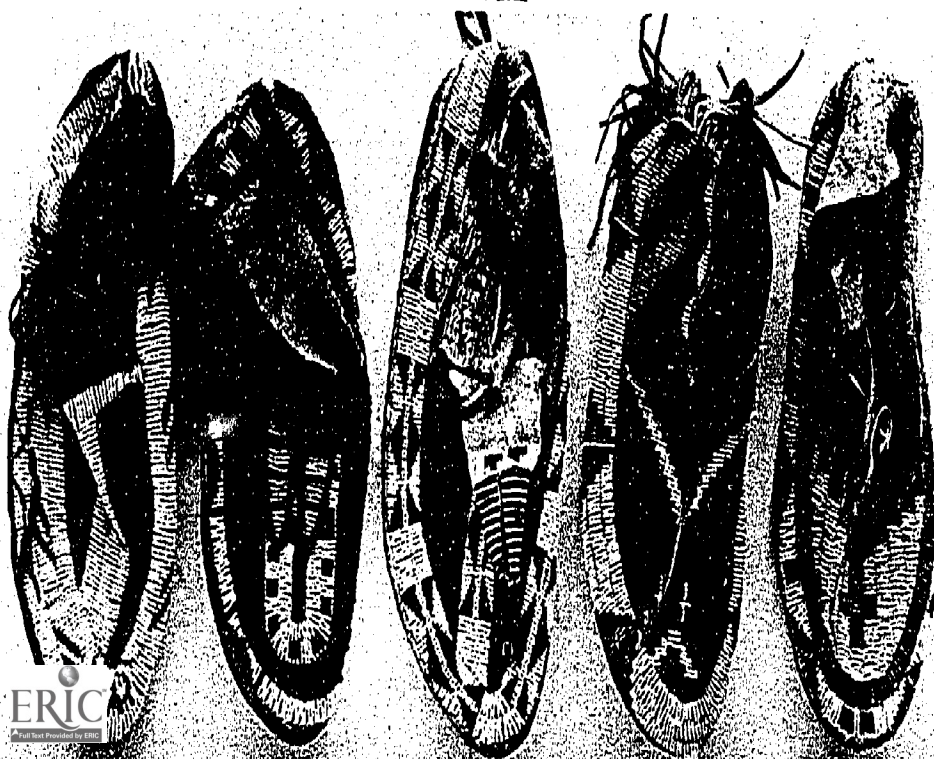
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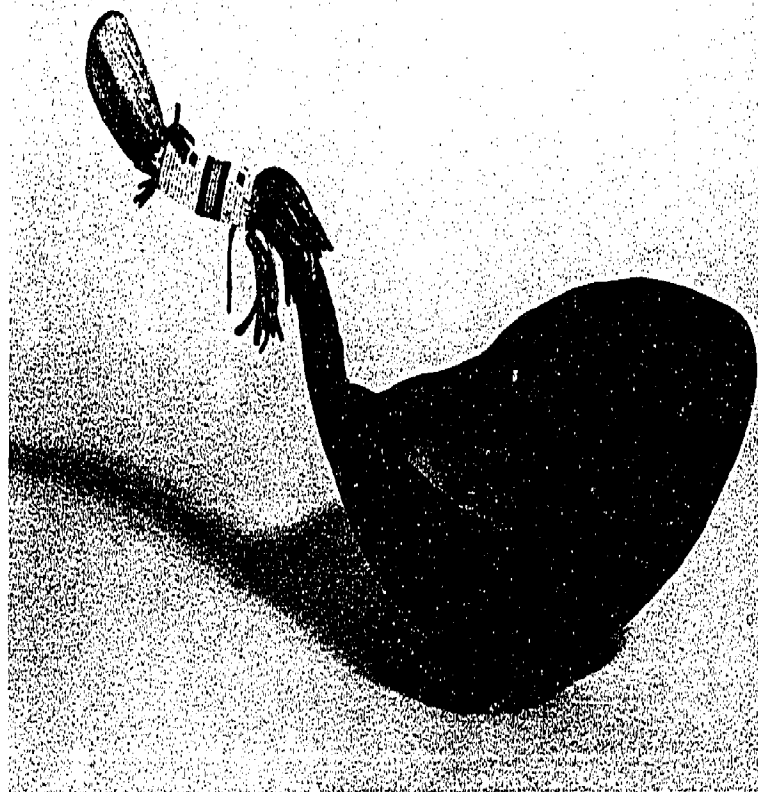
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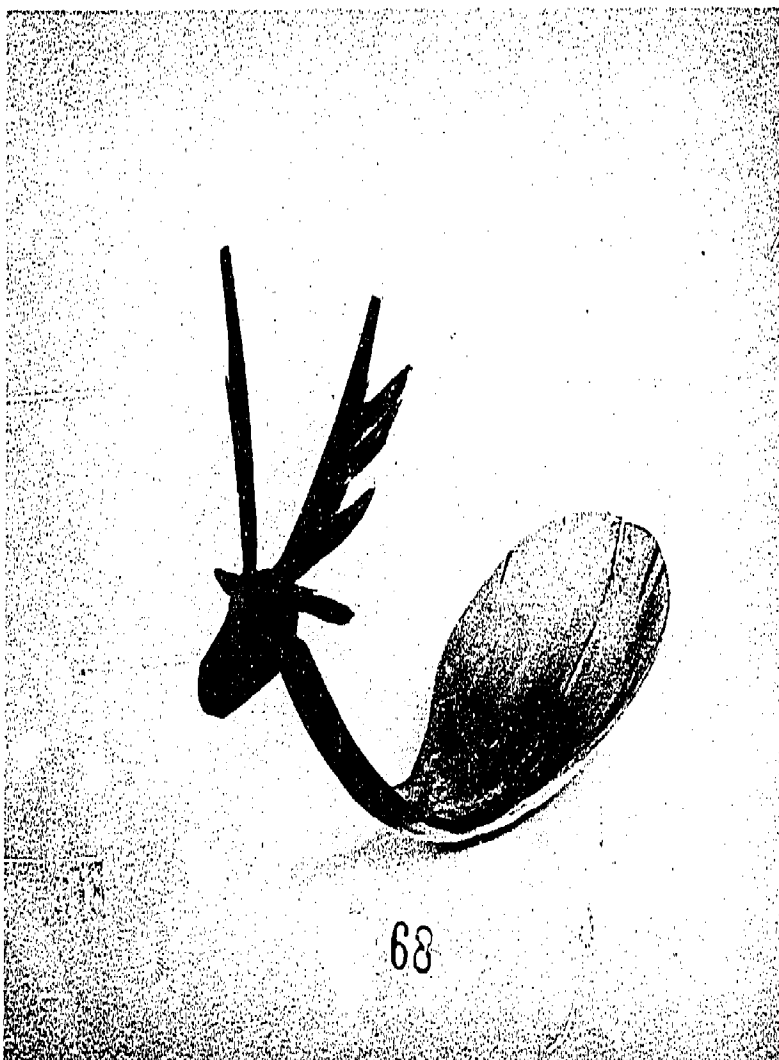


SOME ART

can be eaten from

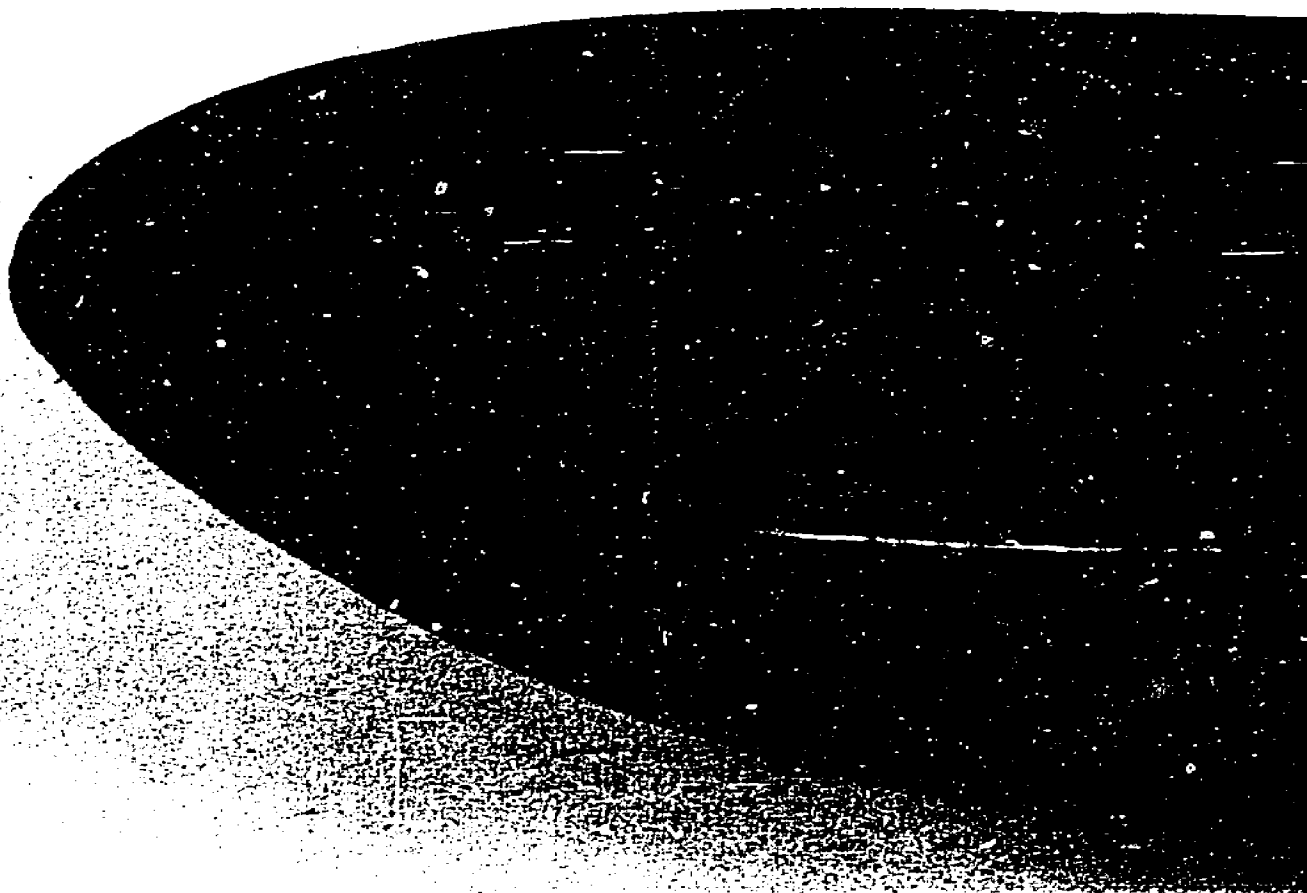


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SOME ART

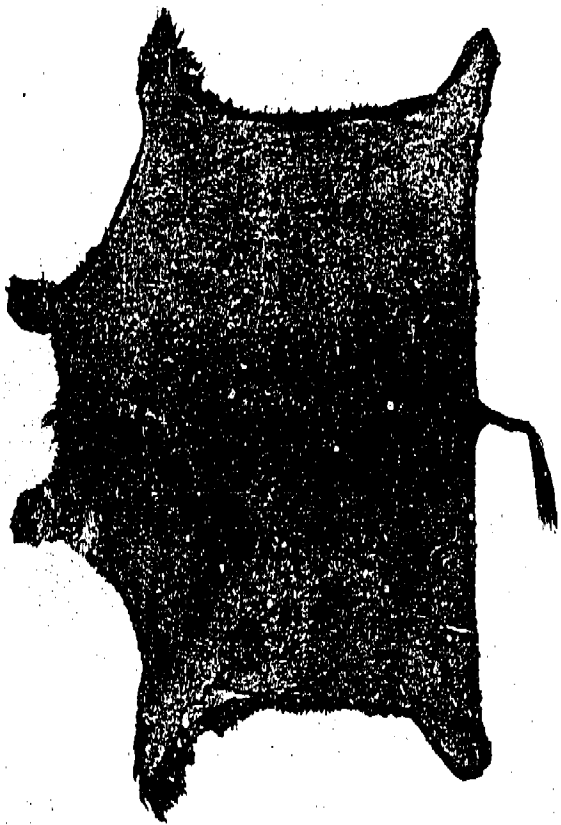
can be slept under



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72

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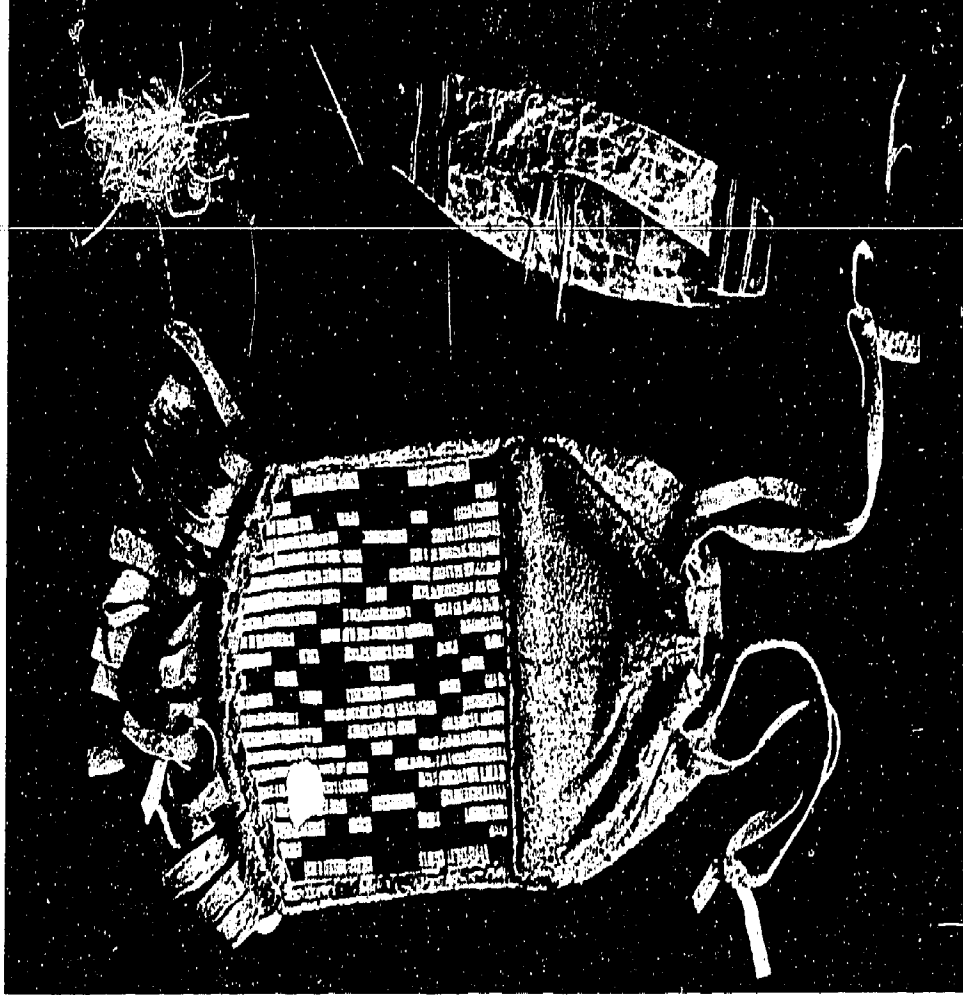


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SOME ART

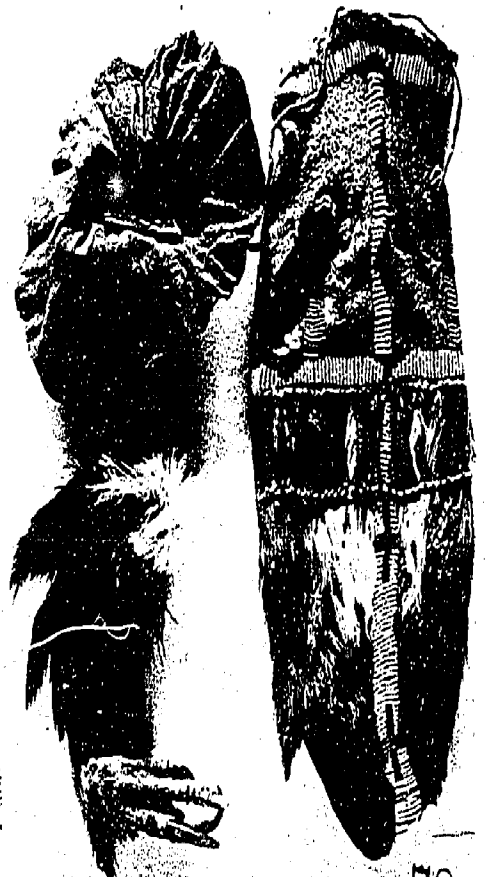
can be put into



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SOME ART

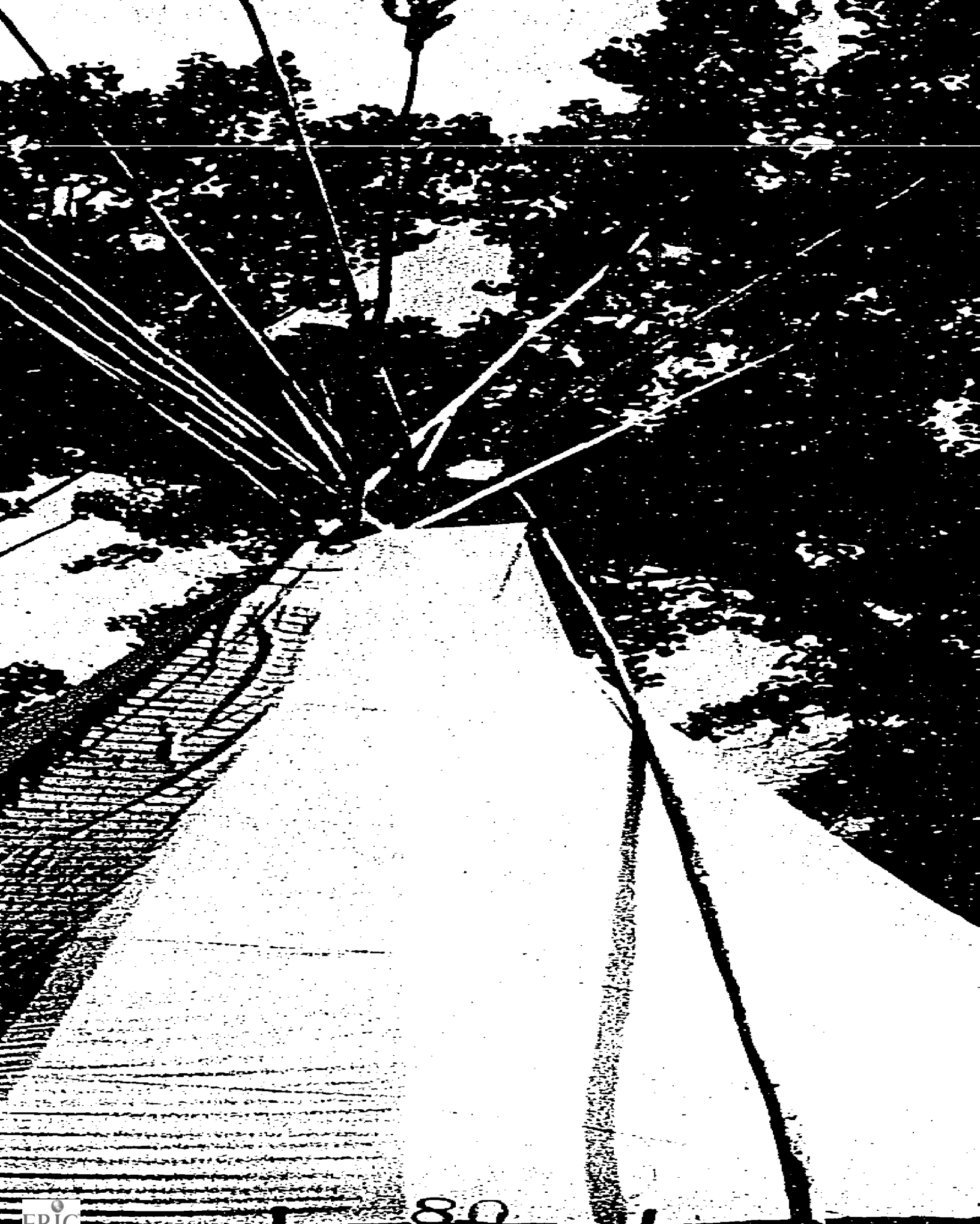
can be lived in

40

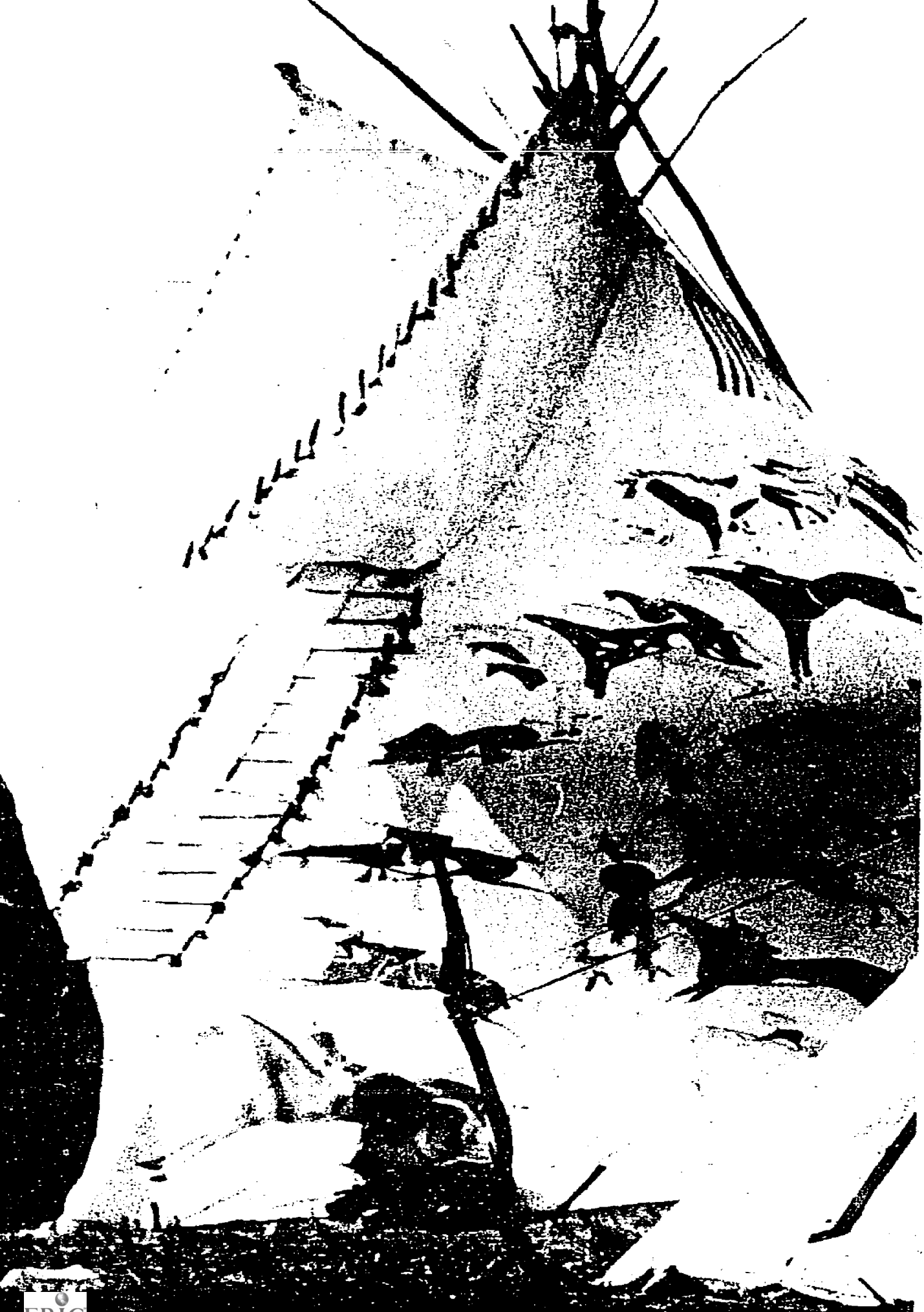
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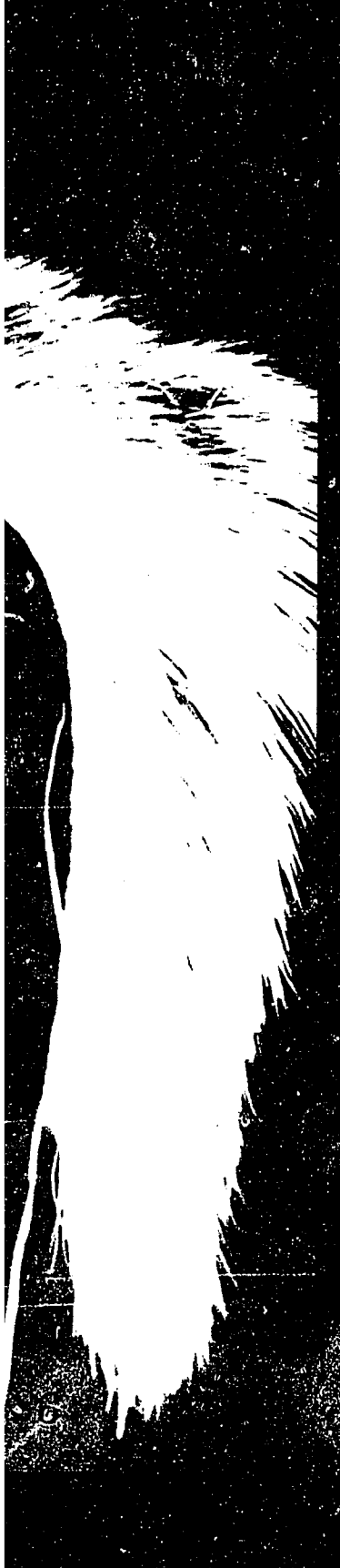
SOME ART

can be worn as decorations









SOME ART

can tell something about
US



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SOME ART

can tell something about
someone else







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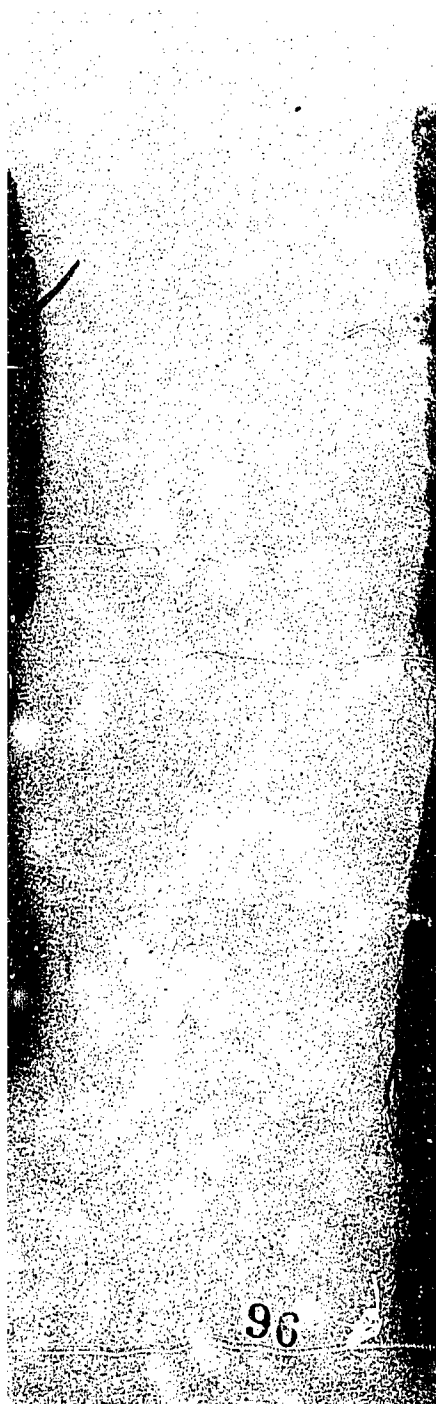
SOME ART

can help us pray

95

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ART CAN BE MANY THINGS

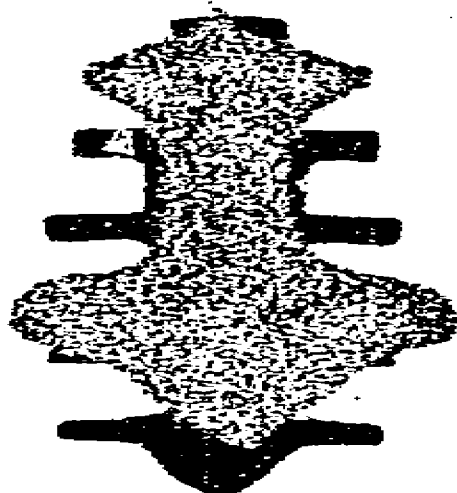
It all depends on:

who makes it;
what it is made from;
how it is made;
how well it is made;
how it is used;
when it is used;
where it is used;

who sees and uses it and
whether they really like it
or understand it; and what
the maker thinks of what
he or she made... and
sometimes what the ma-
ker wants us to think
when we see, feel or use
the art he or she makes.

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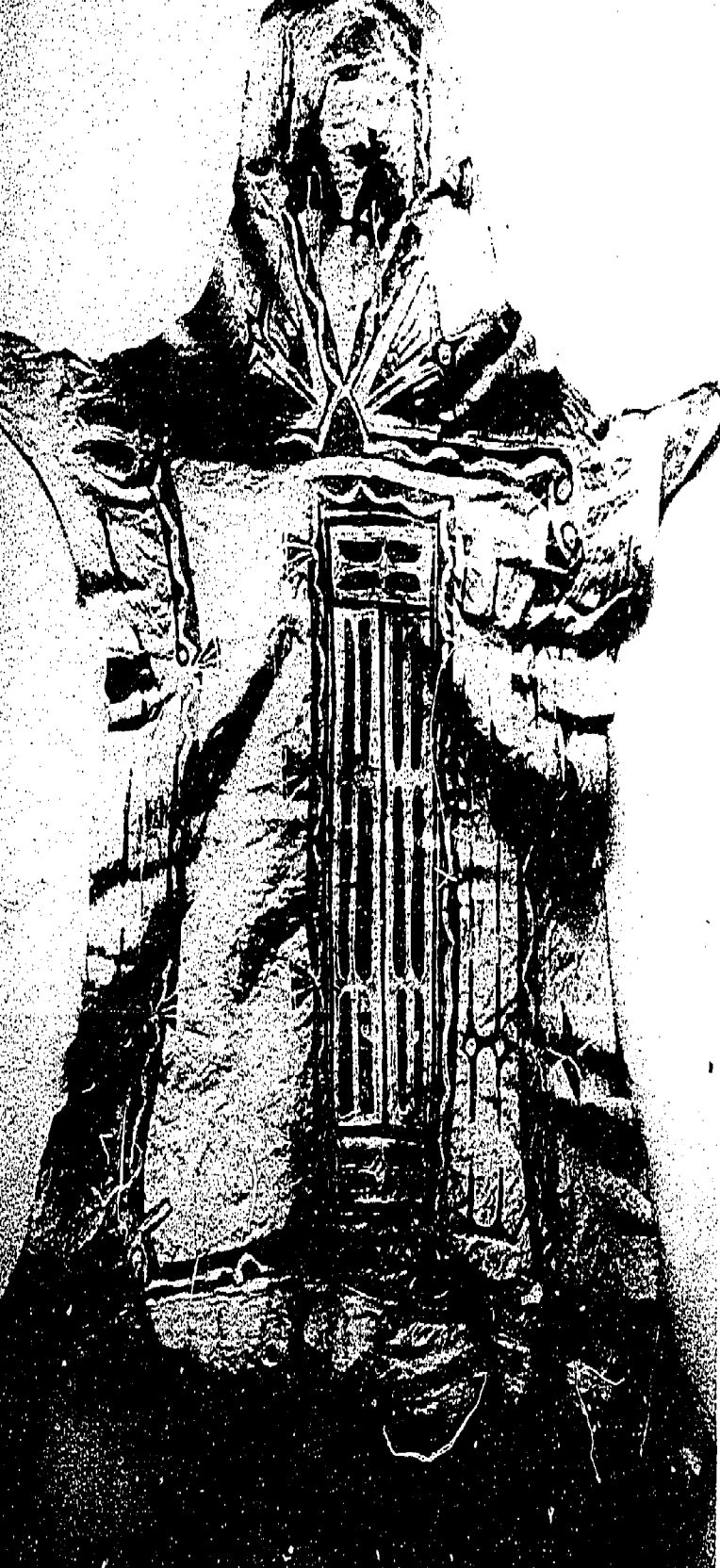
LAKOTA PAINTING STYLES

Long ago men had a special way of painting.



Women also painted in ways different from the men. It was believed that neither would paint in the style of the other so there grew to be two different kinds of painting.





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A woman's style

105

& A man's style

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The man's style of painting looked very much like the
was to make symbols that things they represented.



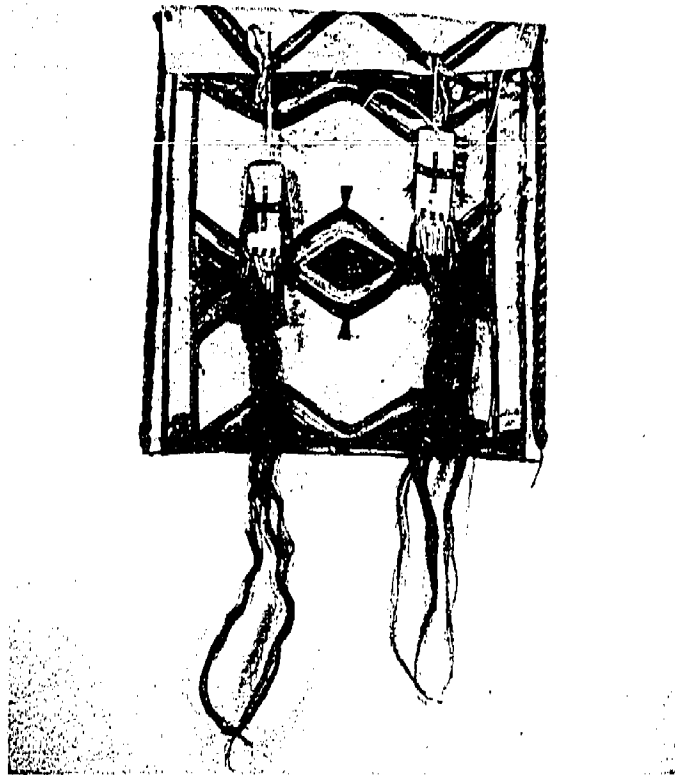
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Sometimes men painted sacred symbols on some things. These were often realistic, although some were shapes and colors that only the painter knew the meaning of, such as those paintings found on the man's shield.



A style (stil) is a way of doing something that all the people agreed is the proper way of doing something. Sometimes a style is done according to rules believed in by the people. Among the Lakota, the style of painting done by the men was to paint realistic images.





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The woman's style of painting was to arrange geometric shapes and lines into designs that were not symbols but were just good designs which were very good to see. Geometric means shapes with straight edges or slightly curved sides such as these:



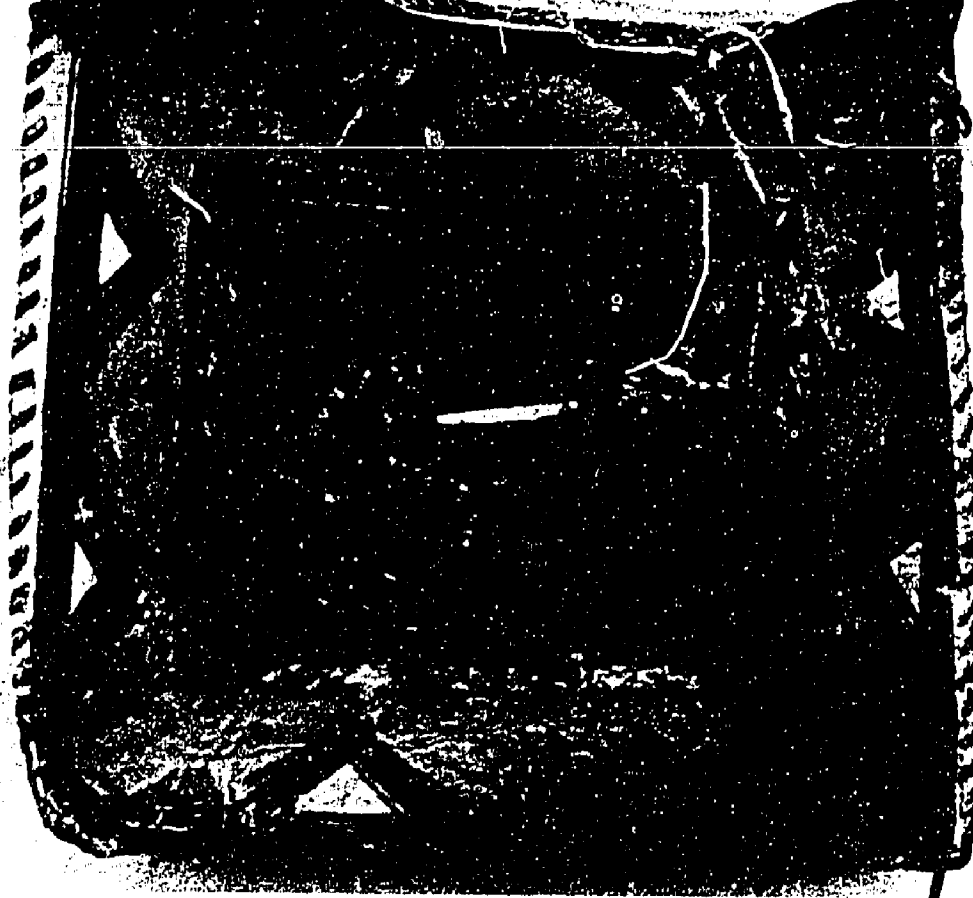
It is believed that sometimes men and women worked together, each painting in their style on a single piece such as a tipi liner. The woman would paint the borders and vertical zones. The man would paint the scenes of animals or men on the spaces inside the borders.

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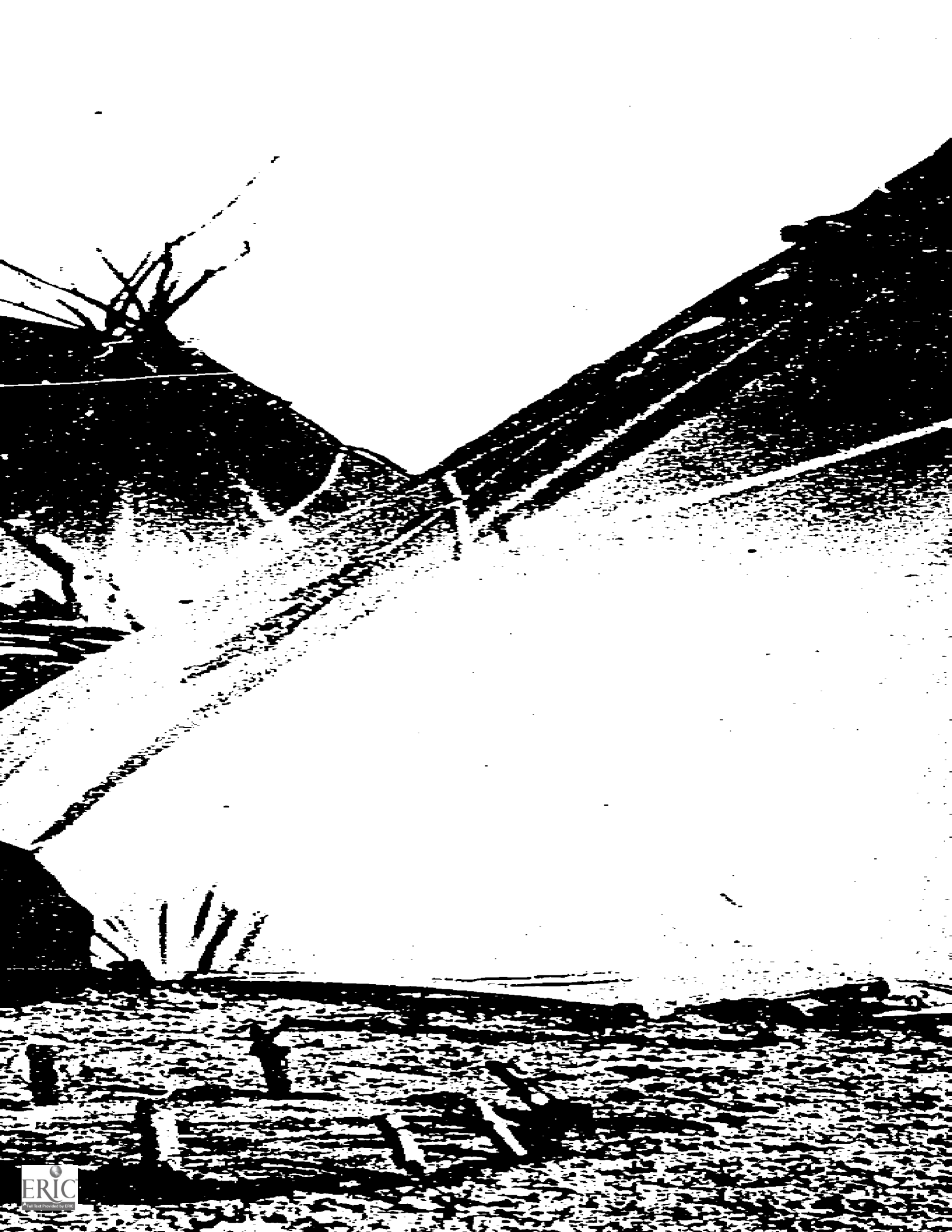




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The paintings done long ago by our people were painted on hides prepared in two ways. Hides were sometimes left untanned, stiff and hard and had the hair removed. Untanned hides such as this is called rawhide.





Rawhide was used when one wanted to make something that was to receive much hard and rough use. Rawhide was used to make containers, shields, moccasin soles, saddles, ropes and as strips to lash together sturdy tools.

It was on these things that men and women painted in their own styles.

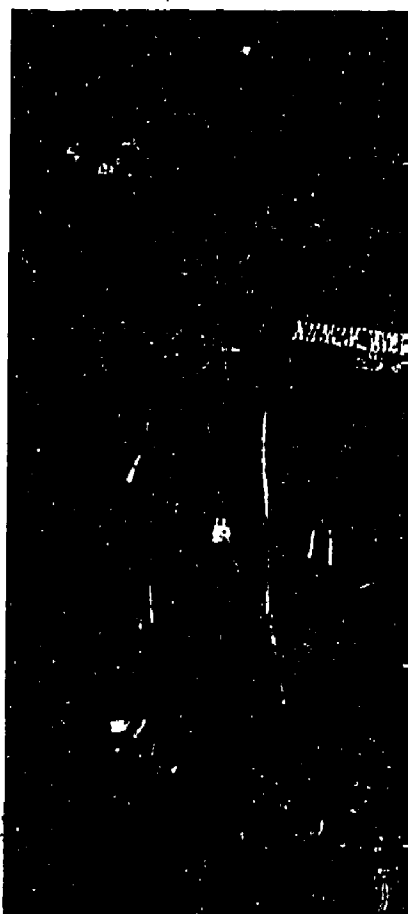
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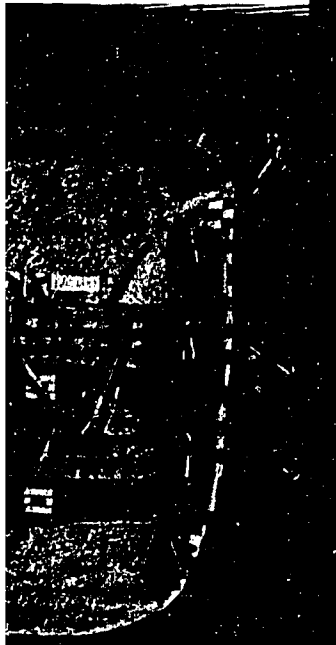


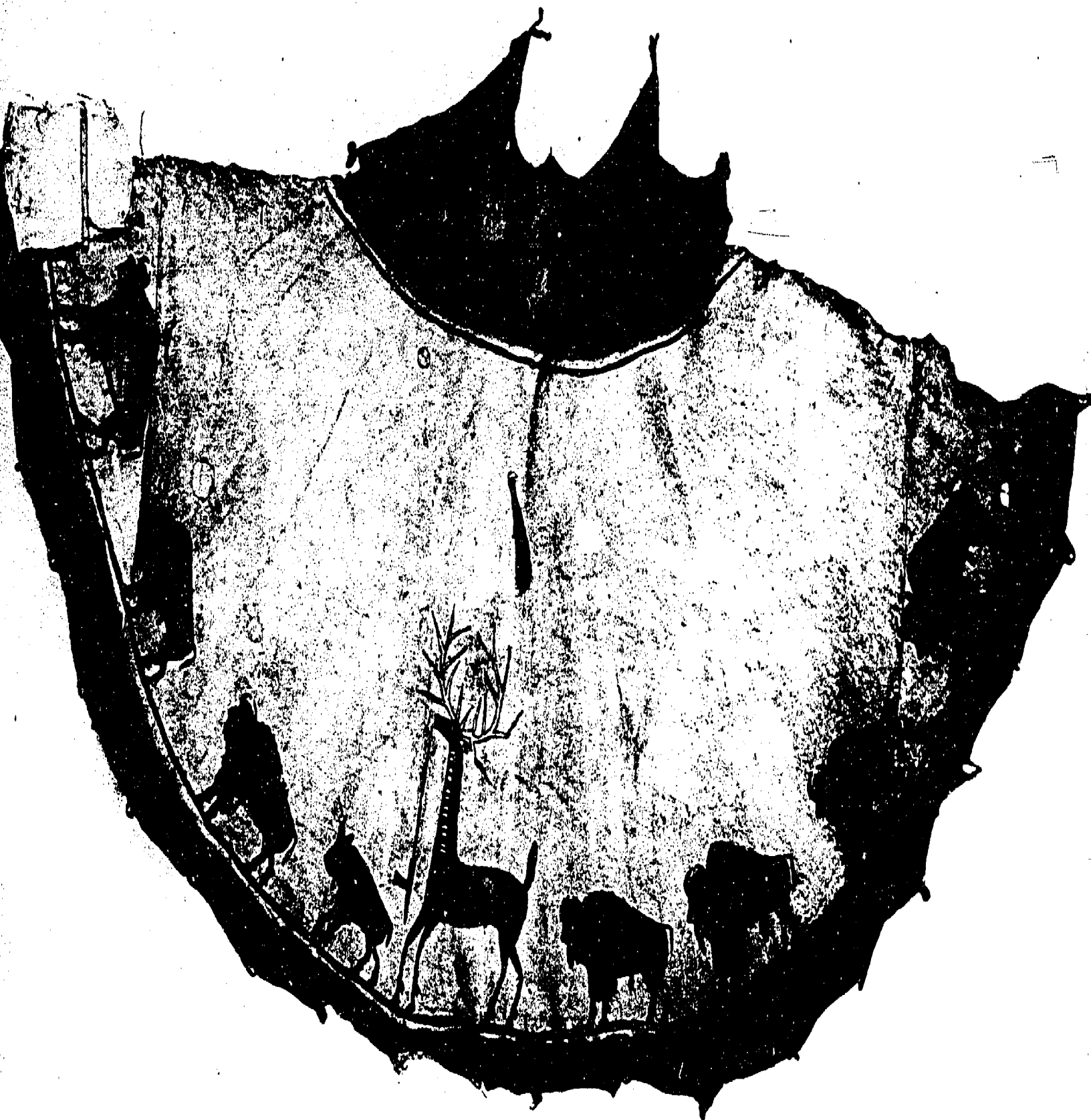
The other kinds of hide used was tanned to make it soft and flexible like cloth. Tanned hide is called leather. Tanned hides were used to make the tipi, tipi liner, garments, bags, moccasin tops, robes and for other things that required material that was flexible and could be sewn. It was on things like these that men and woman painted in their own styles.



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To make rawhide, the hides of a deer, bison, elk or moose was first taken from the animal carefully so as not to cut any holes in it. It was then staked down with the hair side underneath. After drying for a day or so in the hot sun, an elk horn tool with a metal blade like this was used to scrape off any flesh or fat that may have been on the hide.

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This completed the work needed for rawhide except for removing the hair. Most Lakota women removed the hair after the painting was finished.

If a hide was to be soft tanned, further steps were necessary. The women rubbed an oily mixture of animal brains and fat into the hide with her hands. Then she worked it over with a smooth stone, the heat from the stone spread the oil through the hide. The hide was placed in the sun to dry, then saturated with warm water and rolled into a bundle. By this

time the hide had shrunk in size and it became necessary for the woman to stretch it by pulling it with her hands and feet.

Finally, the skin was softened by breaking down the tissues by rubbing the surface with a rough stone and sawing it back and forth through a loop of twisted rawhide tied to the underside of a tipi pole. The soft tanned hide was then ready for use.

After the hides were prepared as either buckskin or rawhide they were then ready for painting. Painting along with quill-

work is probably the oldest form of hide decorating dating back to many, many years ago.

The materials used in painting could be readily obtained anywhere in the plains country. The paints were derived from mineral sources, with earth paints being the most common. The colors available included iron oxide reds, yellows, browns and purples; charcoal, graphite, bone and soot black; copper carbonate green, grey-blue earth, chalk white and several vegetable colors. The vegetable colors in-

cluded red from roots and buffalo berries, purple from chokecherries, yellow from moss and green from tree leaves. Later on when trade was established with White men powdered paints of various colors were obtained from traders.

When ready for painting, the artist mixed these colors with hot water, or with glue made by boiling the tail of a beaver or the white, clean underscrapings of a hide. The mixing bowls were small turtle shells, or clam shells.

To truly appreciate the beautiful things our people

painted we must consider that they worked with limited tools. With the paints mentioned and bone brushes they were able to produce beautiful pieces of art.

Lakota artists used no sketches or patterns. They organized their designs as they proceeded, measuring the outlines with sticks of different lengths.

Ordinarily the hide to be decorated was stretched and pegged hair side down on the ground and the artist crouched or kneeled over it to work. Sometimes the artist might be aided

by one or more other people especially on large surfaces and pictographic drawings. A big hide might be placed on a verticle frame to make the task of painting easier. In painting a robe a woman might apply a creasing stick on the stretched and dampened hide. First she marked the outline of the border. Then using bone brushes, she applied her border color. Usually, a single color was used for this. When the border was completely filled in, she painted the central portion with larger bones, creasing

the outlines first and then coloring. The robe was kept damp during this painting procedure. Mixing the paint with hot water and animal fat or hide scrapings permanently fixed the paint to the hide. Sizing the painting helped to preserve it further, gave it a gloss, and had the pleasing effect of outlining the design in white. Also the sizing waterproofed the paint. Sizing was done by painting the juice from a prickly pear cactus or a boiled beaver tail over the painted design.

The way of painting on rawhide was much the same, except the hide was soaked in water. Then the hide was staked on the ground hair side down. The paint was then applied while the hide was still damp.

After the paint had dried and had been sized, the hide was turned over and the hair was removed with a hide scraper or a rock. Pounding the outside of the hide with a rock made the unpainted portions of the rawhide a whitish color which along with the painted design made a

very pleasing look.

With the loss of the buffalo, a few paintings similar to those formerly made on hides of those animals were produced on cowhide. Other works in imitation of the old were painted on cloth and sometimes even on a blanket. Such materials were salvaged from the army as well as procured from traders by men who used the new materials as strange but necessary makeshifts in the continuation of their art.

Tipi covers and linings formerly made of hides



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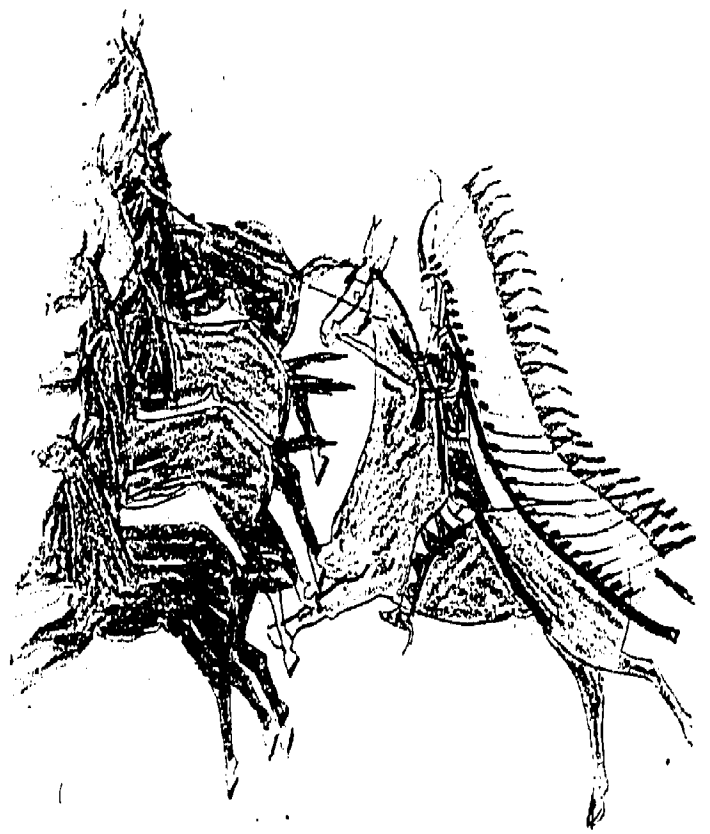
rapidly changed over to canvas and other heavy cotton. When frame houses began to replace tipis, painted canvas and muslin hung in them as did the hide paintings in the tents of old. At least, the flimsy new materials permitted the portrayal of entire ceremonies and lengthy scenes of free-gal-loping riders, and processions of warriors and horses, along yards of surface.

Paper, also, from about 1870 on, became more and more sought for painting. Biographies, winter counts



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rosters, and pictures or subjects depicted on hides and canvas were made on rough manila sheets or foolscap--a grayish or light yellow paper. Lined ledgers, of the sort traders and army quartermasters used in keeping accounts, were prized by artists for expressing ideas formed by changing times. Drawing books were rare, but occasionally were supplied by individuals interested in the works of certain artists. Pencils, colored crayons, water colors, inks and vegetable juices all were utilized as media in the

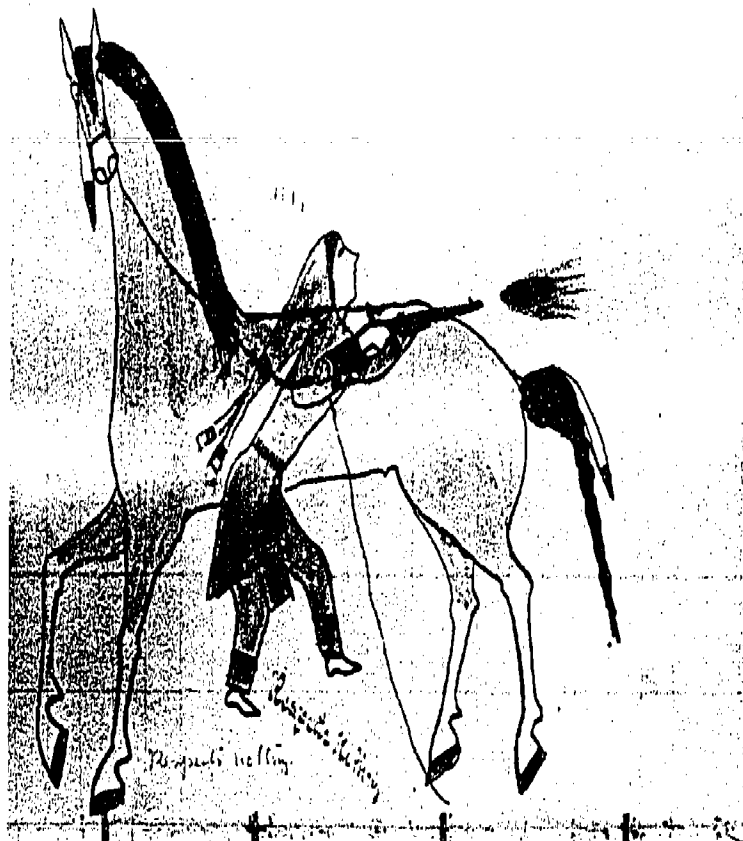


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new works.

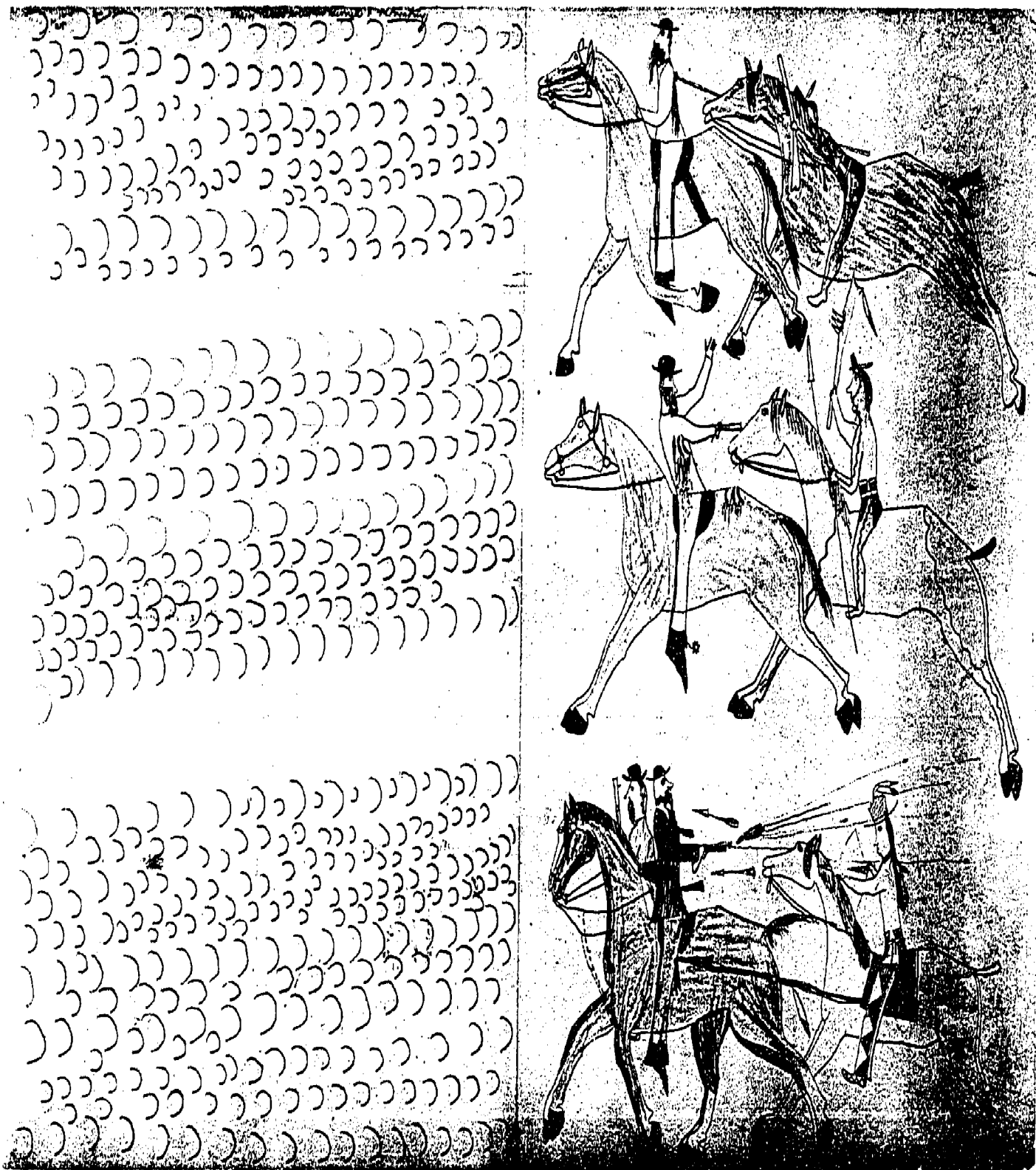
The most remarkable drawings and paintings made on paper are those mainly autobiographical in nature. Done in direct pencil lines and colored in crayon or watercolor, these paintings stand out. To those who made them, they were not for display as were the paintings on hides or cloth, or for any purpose as were the calendars and rosters, but were expression by individuals mainly for themselves.

They grew from the art impulse in protest of the invaders, and they sprang



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from memories of the old days and a protest against the new. These works filled countless pages with impressions of childhood, adventure of youth, ceremonies and exploits of manhood, and battles against the enemy.



THINGS TO REMEMBER...

You now know many things about our people and about art.

Making art is one way we share our thoughts about the world and ourselves.

You know that our long ago relatives made beautiful paintings with simple tools.

You know that some of the art our people made long ago still has not changed and is still made today.

You know that our people still make some of the old art to be used and appreciated because of the old ideas this art represents.

You know that our people appreciated beauty because they made beautiful paintings that represented what was good and right for them.

You know that our people still believe many of the good and beautiful old ideas.

You also know that many of the old ideas of the people have changed.

You know that many of the good ideas have passed away and nobody believes in them anymore.

You know that some of the art of our people has changed.

You know that today we have many kinds of things we can use when we paint.

Remember ... long ago our people did not have all the

things we can use today. But they believed in beauty. So they were willing to work very hard to make beautiful things. Making and appreciating beauty is a right and good thing.

Since the beginning of time, people all over the world, including the Lakota, believed that beauty is good and right. In this way all people never change. They do, however, sometimes forget for awhile. It is the appreciation of beauty that makes life worth living.



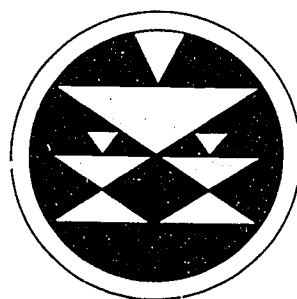
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PHOTOGRAPHS

- Page 31 — Upper left and lower left, Institute of American Indian Art, Sante Fe, New Mexico
- Page 32 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 33 — Upper left, upper right, lower left, Museum of the American Indian, Heye Foundation, New York, New York
- Page 34, 35, 36, 37 and 38 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 39 — Upper right and lower right, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 41 and 44 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 45 — Upper left, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection. Upper right, lower left, lower right, Museum of the American Indian, Heye Foundation, New York, New York
- Page 46 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 47, 48 and 49 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 52 — Museum of the American Indian Heye Foundation, New York, New York
- Page 53 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 55 — Right side, Museum of the American Indian, Heye Foundation, New York, New York
- Page 56 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 57 — Upper left, Museum of the American Indian, Heye Foundation, New York, New York
- Page 58 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 59 — Right side, Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 60 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 61 — Western History Collections, University of Oklahoma Library
- Page 62 — Upper right, Museum of the American Indian, Heye Foundation, New York, New York
- Page 63, 65, 70, 72 and 73 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection
- Page 74 — Museum of the American Indian, Heye Foundation, New York, New York
- Page 75 and 76 — Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection



CURRICULUM DEVELOPMENT CENTER Aberdeen, South Dakota

The logo of the Cultural Arts Curriculum Development Center depicts three pictographic figures representing two children and an adult, the teacher and the students in the center of the hoop or circle. The symbol thus depicts unity and solidarity of the people through education of, by and for the Lakota people.

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